THE WEEKLY MAGAZINE

JAZZ INFORMATION

VOL. I, NO. 11 NOVEMBER 24, 1939 TEN CENTS

THE BANDWAGON

Paul Whiteman and Bunny Berigan played opposite each other at the County Center in White Plains last Sunday night. Program calls for name bands each Sunday night.

Jam sessions being held in Milwaukee lately have featured Bill Davison, trumpet; Hal Taft, alto; Al Wiegod, piano; Eddie McMullen, drums; Ralph Hilderman, trombone; W. Ross, bass and Sammy Armoto, tenor sax.

Glenn Miller opens at the Meadowbrook November 16th for a four-week stay.

Ruby Smith and Amanda Randolph at the Village's Black Cat. Clarence Profit's Trio still at the Village Vanguard and Gene Schrader and his band continue at the Pirate's Den. Lennie Ware's band at George's Tavern. Louis Metcalf and a fine guitar player are at Ernie's in the village while at the Gold Coast around the corner you'll find a very good pianist, who plays, surprisingly enough, really like Earl Hines.

At the Pirate's Den Friday night vocalist Frankie Laine, who worked with Tesch and Jess Stacy at the Merry Gardens, sang with a band including Wes Westerfield, Dick Donahue, Gene Schrader, and Jack Goss. (who was in the Bill Davison band with Tesch and Don Carter).

Sunday afternoon jam session at the Green Haven Inn in Mamaroneck, featured the singing of Lee Wiley and Lips Page, with a band that included Max Kaminsky, Pee Wee Russell, Lips Page, Eddie Condon, Artie Shapiro, Zutty Singleton, Bud Freeman and Willie "the Lion" Smith. The Lion also played in the intermissions.

Blanche Calloway plays the 125th street Apollo for a week, starting Friday, November 17th. Joe Johnson replaced Gene Brooks on drums for Pete Brown at the Onyx Club. Edgar Hayes follows Blanche Calloway at the Apollo. George Zack sits in at the Pirate's Den quite often. Terry Shand opens at the Roseland Ballroom Thursday, November 16th with Joe Venuti returning on the 30th. Bobby Byrne at the Brooklyn Roseland on the 23rd, for a four week stay. Coleman Hawkins band is set to play the Golden Gate Ballroom later in the month. Hazel Scott, who has been featured at Cafe Society for the past two weeks, will join the group soon.

Artie Shaw Quits His Band

UNISSUED ARMSTRONG MASTER LOST

The master of Louis Armstrong's I'm Gonna Stomp Mr. Henry Lee is still missing. According to Steve Smith of the Hot Record Society, E. Sinclair Traill writes that the master, recently reported to be in the possession of the English Parlophone Company, can not be found.

The unissued record, sought for many years by collectors, was made at the famous Knockin' A Jug date, and featured Armstrong, Jack Teagarden, Happy Cauldwell, Joe Sullivan, Eddie Lang, and Kaiser Marshall.

MUGGSY SPANIER MAKES RECORDS; CHIOSA REPLACES BILLINGS

Four sides were waxed by Muggsy Spanier at his Bluebird recording session Wednesday. Only three of the titles were available at press time. These were: Bluin' The Blues, Sundown, and Relaxin' In The Turo.

The latter tune, a slow blues, is named after the hospital where Muggsy lay ill for some time. "I was really singing the blues then," he said.

Nick Chiosa has replaced Bernie Billings on tenor with Muggsy, and played on the record date. Don Carter, who rejoined Joe Marsala Tuesday, is the drummer on the discs.

Four sides made a week before by Spanier will be released on the next Bluebird lists. Personnel for both dates was the same except for Chiosa replacing Billings on the second: Muggsy Spanier, cornet; George Brunies, trombone; Rod Cless, clarinet; Joe Bushkin, piano; Bob Casey, bass; Don Carter, drums; Bernie Billings or Nick Chiosa, tenors.

Muggsy will play at Nick's until early in December, when he may return to Chicago.

STACY TO MAKE MORE BAND RECORDS

Jess Stacy will hold his second recording date with a band under his own name for U.S. Records on the 29th of this month.

Band will be much the same as on Stacy's last U.S. date except that Irving Fazola will play clarinet in place of Hank D'Amico.

ILL HEALTH FORCES LEADER TO ABANDON ORCHESTRA

Pastor To Front Co-Op Band

Artie Shaw announced Tuesday that he has severed connections with his orchestra and will leave for Mexico to regain his health.

Tony Pastor, who led the band when Shaw was ill before, and who had been expected to leave to form his own unit, will front the old Shaw band on a co-operative basis. The orchestra will continue at the Cafe Rouge of the Hotel Pennsylvania, to finish Shaw's original contract, which keeps them there until January 2nd.

This marks the second time that sickness has interfered with the young bandleader's career. Shaw was confined to a hospital this spring with a blood infection.

Personnel of the band as it now stands is: Tony Pastor, leader and tenor; Hank Freeman, alto; George Auld, tenor; Les Robinson, alto; Les Jenkins, trombone; George Arus, trombone; Harry Rodgers, trombone; Chuck Peterson, trumpet; Bernie Privin, trumpet; Harry Geller, trumpet; Bob Kitsis, piano; Al Avola, guitar (Dave Barbour has been subbing for Avola during the latter's illness); Sid Weiss, bass and Ralph Hawkins on drums.

MARSALA OPENS AT FIESTA DANCETERIA

Joe Marsala and his band opened Tuesday night at the Fiesta Danceteria on 42nd Street. Jack Goss, veteran Chicago guitarist, was added to the band for the engagement.

Teddy Powell and a rhumba band will alternate with Marsala, giving continuous dancing. Price for dinner is set at 60¢ and there is no cover or minimum.

Personnel of Marsala's band now includes: Joe Marsala, clarinet; Marty Marsala, trumpet; Irv Barnett, tenor; Art Hodes, piano; Earl Murphy, bass; Jack Goss, guitar; and Don Carter, drums.

HIGGINBOTHAM TO JOIN SULLIVAN

Jay C. Higginbotham, trombonist now with Louis Armstromg, is reported leaving the latter to join Joe Sullivan's mixed band at Cafe Society.

JAZZ INFORMATION

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COLLECTORS' ITEMS

Orin D. Blackstone, New Orleans collector and journalist, supplied the following information:

"It may not be generally known that Leon Rappolo plays clarinet on the Halfway House Dance Orchestra's Okeh 40318 (Pussy Cat Rag -- Barataria). Here's the personnel as given by Abbie Brunies: Brunies, trumpet; Rappolo, clarinet; Charles Cordella, saxophone; Micky Marcour, piano; Bill Eastwood, banjo; Joe Loyacano, bass; Leo Adde, drums. Abbie is the source for the definite statement that it's not Rappolo on any of the Halfway House Columbias...

"Recorded at the same time as the above Okeh, in New Orleans in 1924, were a number of discs by other local bands, using some of the same personnel. A good one is Brownlee's Orchestra of New Orleans playing Peculiar and Dirty Rag, on Okeh 40337. The personnel: Harry Shields (Larry's brother), clarinet; Norman Brownlee, piano; Tom Brown, trombone; Sharkey Bonano, cornet; V. French, banjo; Henry Lonzo, drums.

"On Okeh 40133, Johnny Bayersdorffer's Orchestra (Waffe Man's Call -- I Wonder Where My Easy Rider's Riding Now), are: Johnny Bayersdorffer, trumpet; Steve Loyacano, banjo; Scaglioni, clarinet; Tom Brown, trombone; Johnnie Miller, piano; Leo Adde, drums, and Chink Martin, sousaphone.

"Wingy Mannone is the leading light on the Original Crescent City Jazzers' Sensation Rag--Christine, Okeh 40101. Complete personnel: Wingy, cornet; John Reddick, piano; Abe Lopasci, trombone; Cliff Holman, clarinet; and Felix Guarino, drums.

"Sharkey, who furnished the information on Brownlee's disc (Tom

(Continued on Page 4)

JAZZMEN ABROAD

by WALTER E. SCHAAP

This is the second of a series of articles by Walter E. Schaap, intimate of Hugues Panassie. The next article will appear shortly in Jazz Information.

The motives which lead American musicians so far afield are simple enough. Like most Americans, they like to see the world, and they don't object to making their sightseeing a source of profit as well. Again, like most of us, many of them have sentimental, if indeed not familial, ties with the old country. Delving into more commercial incentives, a trip to Europe --and this applies particularly to young bands or has-beens -- even though it be for a week's engagement in some Paris dive, enables the boys to obtain work when, perhaps, they're unable to secure a suitable job at home. And on their return, they can be billed as "Joe Doakes and his World Famous Orchestra, Just Back From A Triumphal European Tour."

For the Negro musician, there is another reason, far more important than any of these. That is the almost complete absence, among the common people of Western Europe, of prejudice against the colored man. In Paris, Brussels, Amsterdam, or in any backwater town, he can go where he chooses and with whom he chooses. This opportunity to escape the discrimination which still prevails even in the Northern U.S., is the magnet which attracts countless intelligent Negroes to Europe. It is this which induces many of them to give up their citizenship and raise their children as Frenchman, Dutch, or even Russians.

But even though he may remain abroad for several years, don't think there isn't a strong bond which holds the Negro to his America. In the summer of 1937, it was my privilege to hear Coleman Hawkins playing at the Negro Palace in Amsterdam. Accompanying him were Freddy Johnson, Negro pianist who has been in Europe since 1929 or earlier, and Maurice van Kleef, a Dutch drummer. The place was usually crowded with Dutch fans including all the leading Dutch musicians, some of whom occasionally sat in with the Trio. But most of the time, except for a piano chorus or two or maybe a drum break, Hawkins was out there alone, uncorking four or five choruses in a row to the plaudits of the crowd. Looking closely, I could see that Hawkins had but half an ear for his applause. Whenever he thought he'd hit on a good idea, he would turn toward Johnson and watch for Freddy's approval. The way the two men leaned on each other was almost pitiful. So, when, after three years or so abroad, Hawkins records such titles as "What Harlem Is To Me" and "I Wanna Go Back To Harlem", you can bet your bottom dollar that these are not empty words or tunes.

At the height of his career, the Hawk accepted an offer to appear in London under Jack Hylton's sponsorship, in 1934. For five years he remained abroad, leading various orchestras and recording in France, England, Holland, Denmark, Belgium, and Switzerland. His first recordings abroad were solos, backed by an English rhythm section. Moving to Holland, he recorded with the Ramblers, a competent full-size Dutch orchestra. (Four of these sides are available on American Decca.) Other Dutch recordings were made last year, with Benny Carter's orchestra and the Coleman Hawkins Trio (Johnson and van Kleef).

A 1935 Paris session had Arthur Briggs on trumpet and a full orchestra of leading French instrumentalists. Two years ago, Hugues Panassie had the idea of a recording orchestra composed solely of a sax section and a rhythm section -- no brass. The idea, personnel, and the records themselves are all interesting, without being more than that. With Hawkins on tenor was Alix Combelle, his able if erratic French imitator; the altos were Benny Carter and the fine French soloist, Andre Ekyan. The rhythm section was composed of Django Reinhardt and Stephane Grappelly from the H.C.F. Quintette (Grappelly played piano on this occasion), D'Hellemmes on bass, and an old Jelly Roll Morton stalwart, Tommy Benford.

As Coleman Hawkins and his All-Star Jam Band, they recorded "Crazy Rhythm", "Honeysuckle Rose", "Out of Nowhere", and "Sweet Georgia Brown", for the Swing label. The first two sides are available here on Victor; the other two (on which Carter shifted to trumpet) were thought unfit to be issued in France, and appear only on HMV. "Crazy Rhythm" is a succession of solos by each sax in turn at breakneck speed. Hawkins taking the last two choruses. Because of its undisciplined formlessness, it can be considered only as a tour de force. "Honeysuckle Rose", on the contrary, is a fine Carter arrangement, with the Hawk filling in most of the solo spots.

As those of you who have heard him at Kelly's Stable must realize, five years abroad have done Hawkins no good. The adulation of critics and public has tended to bring out the exhibitionist in him, while playing as featured soloist with inferior orchestras accustomed him to consider himself as the star,

(Continued on Page 4)

NEW RECORDS

DUKE ELLINGTON'S Orchestra (Co 35-291) Little Posey --- Lady In Blue Wallace Jones, Rex Stewart, Cootie Williams, trumpets; Juan Tizol, Joe Nanton, Lawrence Brown, trombones; Otto Hardwick, Johnny Hodges, Barney Bigard, Harry Carney, reeds; Duke Ellington, piano; Fred Guy, guitar; Billy Taylor, bass; Sonny Greer, drums.

A better coupling than any that the Duke has offered lately, this disc combines a slow, sweet tune and a fast stomp, both in the characteristic late-Ellington style. The slow side, Lady In Blue, is a sweet, pretty tune, simply arranged and with attractive solos. Little Posey (named for Freddie Jenkins?) has, besides its solos, an unusual sax ensemble. On both sides, naturally, the whole band performs perfectly.

BOB CROSBY'S Bob Cats (De 2825) The Love Nest -- Till We Meet Again Bill Butterfield, trumpet; Warren Smith, trombone; Irving Fazola, clarinet; Eddie Miller, tenor sax; Joe Sullivan, piano; Nappy Lamare, guitar; Bob Haggart, bass; Ray Bauduc, drums.

Till We Meet Again is a sentimental old barbershop tune, hardly suitable for a Dixieland job unless the grease is taken out of it; and the Bob Cats play it a little too recognizably. The Love Nest, more suitable to the band's lively New Orleans attack, comes off pretty well, with Fazola and Miller, the most dependably good musicians in the group, standing out. Butterfield, not in his best form, plays nervous, over-excited trumpet, and his ripped notes and jagged attack weaken the ensemble. The real weak spot, however, is Joe Sullivan, whose period with the Crosby band was the low point of his recording career. His solo choruses on both sides, though ambitious, fail miserably. It's astonishing that the man who's playing such fine piano now at Cafe Society should have played so badly only a few weeks ago.

ROY ELDRIDGE'S Orchestra (Varsity 8084) It's my Turn Now -- You're A Lucky Guy. Roy Eldridge, Robert Williams, trumpets; Eli Robinson, trombone; Joe Eldridge, Prince Robinson, Franz Jackson, saxes; Clyde Hart, piano; John Collins, guitar; Ted Sturgis, bass; David Francis, drums.

There's not much of the Eldridge exhibitionism in these two commercials, but not much of anything else. The interesting possibilities of the band, particularly of the sax section, are not exploited. Roy and Laurel Watson sing the vocals.

BOBBY HACKETT'S Orchestra (Vo 5198) Ja-Da -- I Surrender, Dear. On two commercial sides recorded with the band he led at the Troc shortly before joining Horace Heidt, Hackett plays somewhat less pretty trumpet than usual. Ja-Da is played slow, with all the Dixieland removed and replaced by the meanderings of a none-too-good sax section. Bernie Billings plays the tenor solo.

STUFF SMITH'S Orchestra (Varsity 8081) My Thoughts -- My Blue Heaven. Stuff Smith, violin; Jonah Jones, trumpet; George Clark, tenor sax; Sam Allen, piano; Bernard Addison, guitar; John Brown, bass; Herbert Cowans, drums.

The jive fiddler is more or less as usual in this recording of his theme and the standard Blue Heaven. A surprise is the unknown tenor, George Clark, who plays almost exactly like Coleman Hawkins in his Kelly's Stable style.

ADRIAN ROLLINI TRIO (Vo 5200) Moonglow -- Pavanne. Adrian Rollini, vibraharp and bells; Frank Victor, guitar; Harry Clark, bass.

Rollini's accomplished handling of the vibes makes very pleasant light music out of the Morton Gould composition and an old standard. He doesn't try to play hot, confining himself to a sensitive variation of tone and color. Enjoyable, unimportant music.

The Blues, a piano solo on four twelve inch sides by Meade "Lux" Lewis, was released by Blue Note Records this week. A review of this record will appear in the next issue of Jazz Information.

JOHNNIE TEMPLE (De 7660) Evil Bad Blues -- Streamline Blues. Temple sings good blues, using the falsetto and quaver style. The accompaniment is by a superb clarinet and piano, guitar and bass.

TAMPA RED (BB 8291) Bessemer Blues --- Sad Letter Blues. A fine blues record, with the moving lyrics (on the second side particularly) sung simply and very effectively. In the accompaniment, the pianist, Blind John Davis, is most outstanding.

JIMMIE GORDON and his Vip Vop Band (Vo 7661) The Boogie Man - Ease It To Me. Two race sides on the jive side, with a jump accompaniment featuring Pete Brown's alto. Ease It To Me is the more acceptable.

VIRGINIA FOUR (De 7662) Moaning The Blues -- Dig My Jelly Roll. Funniest race record in a long time is this coupling by a vocal quartet which sings the blues in spiritual style. Four men harmonizing about their jelly roll, instead of shortnin' bread, sound very strange.

CHARLIE BURSE and his Memphis Mudcats (Vo 05192) Scared To Death -- It's Against The Rule. Burse isn't a bad singer, but his Memphis-style blues band plays an objectionable, jerky background. Recorded, badly, in Memphis.

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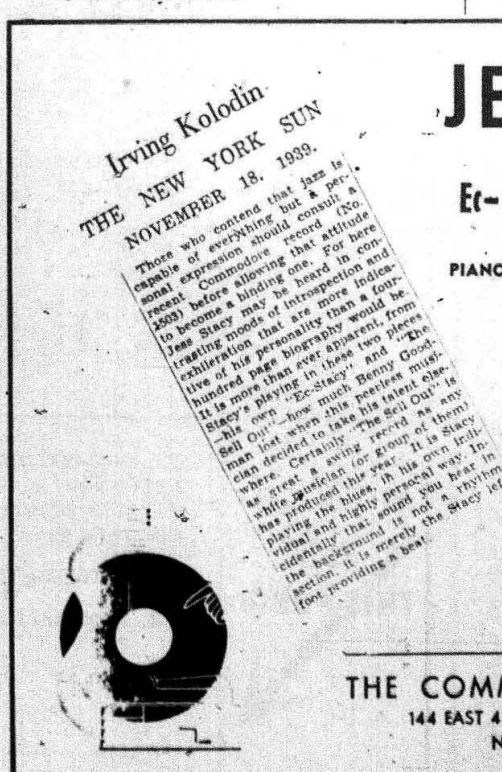
Irving Kolodin
THE NEW YORK SUN
NOVEMBER 18, 1939.
Those who contend that jazz is capable of everything but a personal expression should consult a recent Commodore record (No. 1503) before allowing that attitude to become a binding one. For here Jess Stacy may be heard in contrasting moods of introspection and exhilaration that are more indicative of his personality than a four-hundred page biography would be. It is more than ever apparent, from Stacy's playing in these two pieces —his own "Ec-Stacy" and "The Sell Out"—how much Benny Goodman lost when this peerless musician decided to take his talent elsewhere. Certainly "The Sell Out" is as great a swing record as any white musician or group of them has produced this year. It is Stacy playing the blues, in his own individual and highly personal way. Incidentally that sound you hear in the background is not a rhythm section. It is merely the Stacy left foot providing a beat.

JESS STACY

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COLLECTORS' ITEMS

(Continued from Page 2)

Brown supplied the others), is responsible for the following:

"Johnnie Miller's New Orleans Frolickers, Columbia 1546-D, Panama and Dippermouth Blues: Johnnie Miller, piano; Chink Martin, bass; Sidney Arodin, clarinet; Sharkey, trumpet; Leo Adde, drums; Steve Brou, banjo; Hal Jordy, saxophone.

"Monk Hazel and his Bienville Roof Orchestra, Brunswick 4181 and 4182, High Society -- Sizzlin' The Blues and Ideas--Git Wit It: Sharkey, trumpet; Freddie Newman, piano; Hal Jordy, saxophone; Joe Cupero, guitar; Monk Hazel, drums; Luther Lamar, bass, and Sidney Arodin, clarinet.

"Then, of course, there were the New Orleans Owls, Johnny DeDroit's Orchestra, and Celestin's Original Tuxedo Jazz Orchestra, which I could dig up. I might say, though, since I have seen the opinion expressed that part of the Owls' Columbia recordings were by a Red Nichols outfit, that all were by a strictly local aggregation, and that all were waxed in New Orleans or Atlanta.

"The music situation is pretty sad here. Abbie Brunies continues to lead his little band at the Vanity Club, playing the same kind of pretty, repetitive trumpet as of yore, with a poor backing. Sharkey has just opened his new club in the French Quarter, called the Moulin Rouge, and it's too early to figure out its future. It's a nice little place, though, with some interesting (and fairly expensive) entertainment besides Sharkey's band. Sharkey is able to play his horn open again, and sounds good. (They made him use a mute at the Roosevelt.) The rest of the town is Ted Lewis, Vincent Lopez, Buddy Rogers and the like, at the hotels. I've heard that Barbarin has assembled a swell Negro band, but he was on the road the last report I had."

Joe Bodine, Jr., of Iowa City, has added information on Play That Thing, by Ollie Powers' Orchestra. It was issued not only on Puritan and Paramount, but on Claxtonola 40263-B, master number 1502. Also on Claxtonola are two of the Paramount sides by King Oliver's Jazz Band: Riverside Blues (1624) and Mabel's Dream (1622), both on Claxtonola 40292.

Harry E. Avery, Alameda, California, asks for information of the following: Stomp Off, Let's Go (63-15) on Domino 3592, by the Missouri Jazz Band, and Texas Mule Stomp (74058) -- Sunset Blues (74057) on Okeh 8311, played by Buddy Christian and his Creole Five. The first side, he says, sounds like a white band. Could it be the old Banner-Regal combination (Six Hottentots) featuring Nichols, Jimmy Dorsey, Eddie Lang, Artie Schutt, Vic Berton?

NEW RECORDS

(Continued from Page 3)

JACK KELLY (Vo 05193) High Behind Blues -- Neck Bone Blues. Another Memphis singer, accompanied by two guitars and a violin, playing more hillbilly than blues. Amusing, but not particularly good.

FREEMAN BAND TO CONTINUE AT NICK'S WILL DOUBLE AT SHOW AND CLUB

Bud Freeman's Summa Cum Laudes, whose engagement for Swingin' A Dream was announced by Jazz Information last week, will double at the show and at Nick's Tavern.

Harry Volpe's Quartet will play at Nick's until mid-night when the Freeman band will appear and continue till closing.

Clyde Newcomb, bass, is leaving the band and during the show, Sidney Catlett, of the Louis Armstrong band, will drum with Freeman's crew in place of Al Sidell. The latter will work with the Summa Cum Laude band at Nick's. Zutty Singleton is reported to be slated for the job of subbing for Catlett at the Cotton Club while the latter is performing in the musical show.

Armstrong is to record the show tunes for Decca, with the Freeman band and Catlett behind him.

JIMMY MUNDY, SAVOY SULTANS PLAY KELLY'S STABLE; HAWK TO ARCADIA

Jimmy Mundy's band, after leaving the Onyx last Thursday, opened at Kelly's Stable for a five day run. He was to be followed by the Savoy Sultans, who will double for two weeks with the Harlem Highlanders at the 51st Street spot.

Coleman Hawkins, who made his debut as leader at Kelly's, went to the Arcadia Ballroom for a two week run, to be followed by engagements at the Apollo Theater and the Golden Gate Ballroom. Mundy is slated for shots at the Apollo and Golden Gate later.

Future bookings for the Stable include Roy Eldridge and Stuff Smith. Billie Holiday may possibly be signed there upon her return from Washington.

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not as a fully integrated member of the band. His present habit of playing at random everything that comes into his head is directly attributable to the burden that fell on his shoulders as lone melody-man, with his Trio, for over a year. All of which is not to say that Hawkins does not, at intervals, play as well as ever he did.

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--- E. W., Milwaukee, Wis.

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